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MIRRORED INTERIORS OF IRANIAN AND CAUCASUS ARCHITECTURE OF THE XVIII–XXI CENTURIES

Abstract. Specific features of local architecture were always of great importance on the territory of modern Iran, starting from the epoch of great Achaemenid dynasty which gave to the world the fascinating images of creative thought and refined style of old Mazdaic Persians in Persepolis, Sus and Pasargad approximately in the Vth century B.C. (the age of high Hellenic art of Phidias period). In line with development of arts and crafts (glass, mosaics, wood and stucco carving, art metal and textile), the architects of this state, in process of construction of monuments strived to decorate them. Special attention was accorded to interior, the space which is more distant from the outer world.

The people of East differ from the people of West in mind and perception of the world, that's why it was always important for the people of East to see paradise on the Earth, like Allah, looking at the pool with goldfish. In addition, it was always important for the people of East to have all mundane refined achievements of human thought and crafts, from precious jewelry and artistic arms and to the early Persian porcelain of XVth – XVIth centuries, brocade, silk and carpets with motives of pomegranate, cypress, irises, hyacinths, tulips, anemones and Shiraz roses.

That's why specific hierarchy of beauty was gradually formed in Iran under the influence of palaces and cult buildings with miansara gardens making the world beautiful, and badgir wind catchers. Mirrored interiors had a special place in this entire splendor. They are rarely known by Europeans, but very important for mentality of Iran people.

Special attention is paid to the mirror interiors of the Caucasian monuments of Georgia and Azerbaijan as neighboring states interacting with the artistic

culture of Iran of the Sefevids and Qadjars periods. Several constructions are examples of Caucasian reflection on the Iranian high fashion in interiors.

A separate monument of mirror art, close to the Azerbaijani Palace of Sheki Khans, was the interior of the Sardar Palace in modern Yerevan, made in the Persian style.

These include the building of the Tbilisi State Academy of Arts named after Apollon Kutateladze, erected around 1856–1857 for members of the Armenian royal clan Arshakuni – branches of the Parthian dynasty Arshakids by architect Grigory Ivanov. In addition, the Azerbaijan Mirror Shrine of 1992, the tomb of the representative of the Baku Seid family, the descendants of the Prophet Muhammad, the holy healer and miracle worker Mir Movsumaga, is of particular artistic value.

Keywords: Iran, Azerbaijan, Caucasus, mirrored interior, mosques, holy places, XVIIIth – beginning of XXIth century.

Introduction. Persians developed their aesthetic canon during the centuries. Many of their creative inventions enriched the art, architecture and design of Europe, including its Eastern regions, starting from such findings as Darius Xerxes Apadana [3], solemn verandahs and garden planning looking like Mauritian art [12]. Decoration of important parts of exterior and interior of the buildings with refined and expensive materials is a part of this aesthetic canon.

Iranians improved engineering and construction skills for the centuries, they included in the design of each building the accents which were creatively well-balanced and consistent with each other. In this way they managed to create their own “music of stone” which differed from the stone art of other peoples of West Asia. Their “music of stone” includes not only creatively engraved stucco and fine carving, but also the thousands of artificial “diamonds” made of glass and mirrors, put closely to each other with excellent accuracy.

General questions of the tradition of planning, constructive and decorative features of the development of Persia architecture are considered in the relevant sections of the books of famous Soviet orientalists Nina Dmitrieva and Nina Vinogradova «The Art of the Ancient World» (1986) [1], Tatyana Kaptereva and Nina Vinogradova 1989 «The Art of the Middle Ages» [3]. In the Persian language, the monographic work of Memorial Colam Husein «Understanding the Architecture of Closed-type Residential Buildings»

was published, in which the author attempted to open up the question of the sacred space of a separate building of Iran [4]. Among the researchers, who turned to the architectural heritage of mirrored interiors of Iran, it is worth mentioning Mirrazavi Firuza, who considered the environment of the Tehran representative chess palace Golestan [10]. However, there were still no special studies dedicated to the heritage of «crystal» palaces, mosques and holy places in Percia, Georgia and Azerbaijan.

The purpose of this studyis to analyze the probable ways of origin of mirrored interiors of Iran and Georgia and Azerbaijan, to consider the specifics of their existence and to analyze the individual ensembles preserved in this country at the beginning of the XXI century.

The interpretation of the main material. Beginning of decoration with mirrors in Persian art is connected with traditional crafts of this region. Shisha embroidery style is the ancient tradition of this region (from Persian «shisheh» — glass), this style is featured by inclusion in art composition of small mirrors [5], coins, buttons and cords. The function of such glass pieces was to reflect the sunlight, due to which it was possible to protect yourself from foes and envious people, and always to have «bright and shining» look, and, together with coins, also to have plenty of money, attracting the egregor of well-being and sunny warms of love. Traditions of states located closely to Indochina are under the strong influence of Buddhism and spiritual practices of energy cleaning, they reflect the ancient attitude to high-pure character of the elements. For Iranians they were primary, that's why they were holy.

There are several legends about shisha origin. The wife of Shah Jahan, the representative of Great Mughal dynasty, was a legendary woman; she inspired Shah Jahan to construct Taj Mahal, her burial mausoleum in India. She is believed to be the first woman who started to use glass together with traditional mica, coins, tin and silver. Her name was Mumtaz Mahal, she was almost contemporary of the Sun King Louis XIV in the XVIIth century (the years of her life were 1593–1631). Nevertheless, there are no reliable data to confirm that this legendary woman was the first to replace simple natural materials by specially designed materials of the new style [5].

According to the other version, this invention was found on the territory of Persia, where shisha style was used for decoration of fabric, tablecloth, garments and walls. Introduction of mirrored elements in this line seems to be more real. Therefore, it is considered that the glass with amalgam coating was

used for the first time in 1557, at the epoch of Tahmasp Shah [10], in Qazvin town, the capital of Sefevides on the territory of Iran. And now amalgamated glass is one of traditional types of decoration in internal revetment of the walls.

Later on mirrored decoration was used in Isfahan and other royal constructions of the local nobles. Thereafter, inclusion of mirrored decorations in the design of holy places (they differ from mosques because they are opened 24h, not only during the hours of Mohammed prayer) and other cult constructions was started.

Mirrors for shisha were produced according to the special technology, and this fact also influenced on aesthetic perception of such elements of decoration in Iranian architecture. Glass blower blew the glass ball, then it was broken in convex pieces. Their inner part was silvered and the irregular edges were often polished. In such a way drop-like particles were received, later on they were sewed around with fabric. The masters did their best to produce the fine work, they carefully fixed small reflectors with different types of seams, with high quality and particular delicacy [5].

The exact date of occurrence in Iran of wide spread trend to make mirrored interiors is not known yet. According to the legend, the mirrors seen in newly opened workshops of Louis XIV in Saint-Antoine suburb impressed one of Iranian Shahs at the epoch of baroque – rococo. In the next century the large-scale mirror import from Venetia to the East was developed. Persian glass processing masters gradually developed the skills of design of separate mirrored accessories and small architectural forms. Moreover, they learned to create particular «wall papers», the uniform coverage of walls and ceilings with ornaments consisting of the patterns of large and small mirror fragments. When put together, they created the shining complexes of perfectly done flat pictures and convex details with plastic solutions.

Amalgamated glass fragments were fixed on the wet whitewashing. The peak of this kaleidoscopic art in Iran was observed in the epoch of Qadjar dynasty ruling (1779–1925). This tradition to decorate with beauty the holy places and beautiful palaces is still actual in this state. Among others, the interior of Shah Cheragh mosque in Shiraz is striking by its beauty [3,p. 81-100]. Now the entry to this mosque for the people of other religions is not allowed. Environment in this mosque is believed to be the Eighth Miracle of the World. Internal walls of this religious center are decorated with mastery and generosity, not only with the elements of glass, but with precious stones and

silver plates as well. The synergy of all these elements completes the variety of above mentioned elements by perception of really surprising colours.

The beauty of rainbow and light refraction by irregular engraved components is amplified by shining mirrored mukarnases (also called as cell or stalactite vaults). Geometric accuracy is their particular feature. The function of these elements is not only to divide the ornamented pictures of structural elements, and to underline in such a way architectonics of the building, but to strengthen additionally the structure of uniform glass coating which is rather heavy. They are mainly located at the ledges which cover the areas of connections of the walls and ceiling [10].

Mukarnases are the most characteristic load bearing elements of this "uniform roll" of multi-ton decorations of mosques and holy places. In addition, each such fragment of interior was implemented according to the individual project. The shape of such connections in Shah Cheragh is similar to hornet's hive with repeating cascade of ledges. Design of stalactite cornices is made according to the certain rules, primary, taking in consideration distribution of ceiling weight in such «membranes», because the whole structure is calculated by architects according to sophisticated math formulations, and each millimeter of such structure should be additionally checked [10].

Local masters specialized in mukarnases, engraved stucco and «crystal» surfaces made sophisticated ornaments of pieces of fragile mirrors with geometric accuracy. As a result, design of many interiors of this type in ceremonial halls of the palaces and mosques / holy places became not only refined, which is specific for the work of skilled masters in this area, but also unique and particular for this region, because they have no analogues in any other place in the world. Solemnity felt in such interiors impresses by magic and delicacy at the same time, by high excellence of performance of all details in the same style and perfect pattern of mirror lines and fractions presented as the edges of the most precious gems.

The typical example is Talar Salam (Reception Hall) of Golestan, Qadjar Shah palace. One of the most well-known representatives of Nasreddin dynasty who ruled in 1848–1896, ordered to decorate the walls and ceilings in Reception Hall and neighboring Talar Aianekh (Mirror Hall) with mirror mosaics. In line with that these halls are decorated with large crystal chandeliers, their edges distribute the light all over the space of these halls (fig. 1) [6].

Fig. 1. Mirrored interior of Golestan Shah palace in Tehran.

In other halls of this palace interior is also decorated with mirrored sculpture elements and stucco work, making environment a bit phantasmagoric due to the thousands of refracted sunbeams. First to be noted in this context is Talar Almas (Diamond Hall), one of its parts is also decorated with large wooden windows of orosi shape. These windows open not to the side, but upwards, they have the grilles and colored glass. In addition to the refined solutions of separate areas in the halls which are decorated with wall and lintel mosaics consisting of sophisticated ornaments made of glass particles, the combination of mirror and glass pictures with stucco work [6] in these halls is interesting as well.

Further on, many architects and designers used decoration of interior with mirror mosaic surfaces. Such interiors include several halls in Saadabad Tehran palace (summer Shah residence), Gavam palace in Shiraz (in combination with refined and delicate stucco), and large number of religious monuments

in different regions of contemporary Iran. At the present time the total number of such monuments amounts to several hundreds. Mirrored-style interior of some of them was designed and implemented just recently, at the beginning of the XXIth century.

In this context we should mention the following monuments. Religious constructions of Qazvin –Hossein Imamzadeh grave mosque, where mirror elements are located at the front as well; Friday mosque; the interiors of mausoleum of Abraham descendant, the prophet Keydar at Ostan-e Zanjan (fig. 2). They include Sayed Alaeddin Hussein mosque and unique monument Shah Cheragh (Blue or Mirrored mosque) (fig. 3), Ali Ibn Hamzeh mausoleum in Shiraz (fig. 4). Some names give the idea about colour range of interior in these complexes with dominant silver white, greenish and blue colour.

Fig. 2. Interior of Keydar mausoleum in Ostan-e Zanjan.

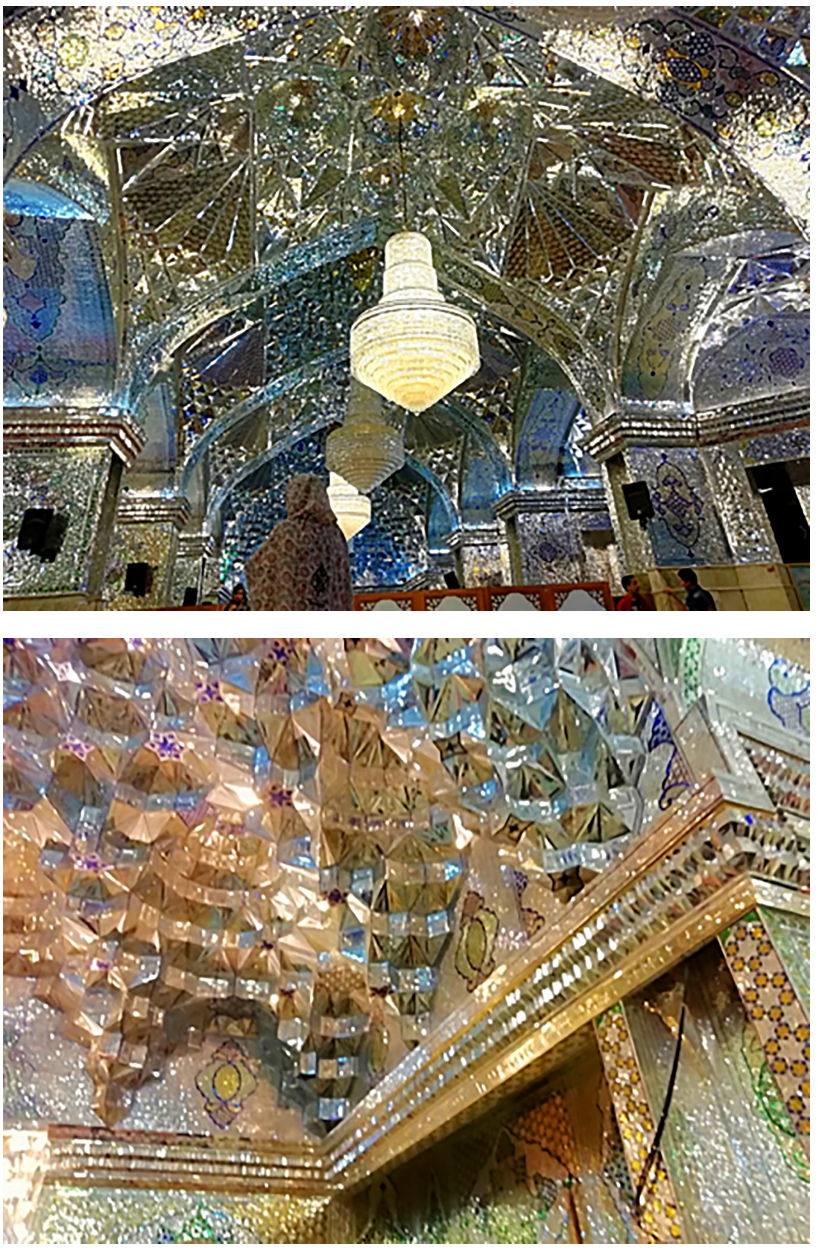

Fig. 3. Interior and stalactite vaults of Mirrored Mosque in Shiraz.

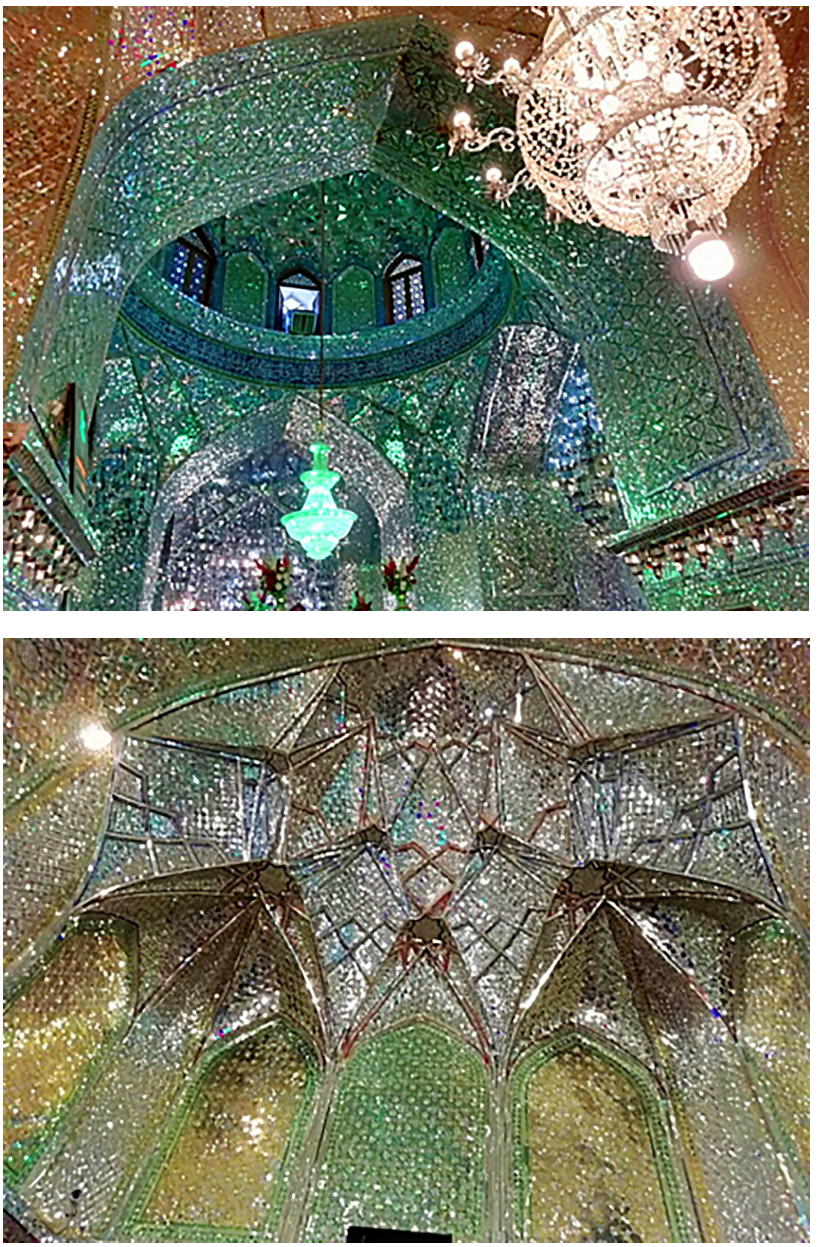

Fig. 3. Interior and stalactite vaults of Mirrored Mosque in Shiraz.

Fig. 4. Interior and mukarnases of Ali Ibn Hamzeh in Shiraz.

In addition, Iran's chess left «mirror» tracks in areas neighboring Persia. One example is the building of Tbilisi state academy of art named after A. Kutateladze. In 2019, upon completion of large scale restoration works of 2015–2018 this monument of cultural heritage received the category of national importance. This building was constructed in 1850es by the member of Iran Shah family. It has the decorated mirror halls which are the unique monuments created by Persian masters [2].

Islamic interiors from the seventeenth century, in general, were common in wealthy Georgian buildings. In the nineteenth century, individual wealthy families within the limits of historicism tried to continue to create exotic interiors in Tiflis, including those carried out in the traditions of neighboring countries. Thus, built around 1856–1857 by architect Grigory Ivanov's house, now owned by Tbilisi state academy of art named after Apollon Kutateladze, in the second half of the nineteenth century was partially destroyed. At that time, the building was owned by representatives of the Armenian royal dynasty Arshakuni, which rules in Great Armenia in the I-V centuries, the youngest branch of the Parthian dynasty of the Arshakids. Obviously, the design of interiors of buildings with Iranian mirrored patterns was carried out by Persian masters working in Tbilisi (Fig. 5). Around 1886 a Georgian princess Nino Kobulashvili bought a building with Gothic, Baroque and classicist motifs. It is known that the reconstruction

of the building was carried out by Georgian architect Simon Kldiashvili, who since 1899 worked mainly in Tiflis (the old name of Tbilisi).

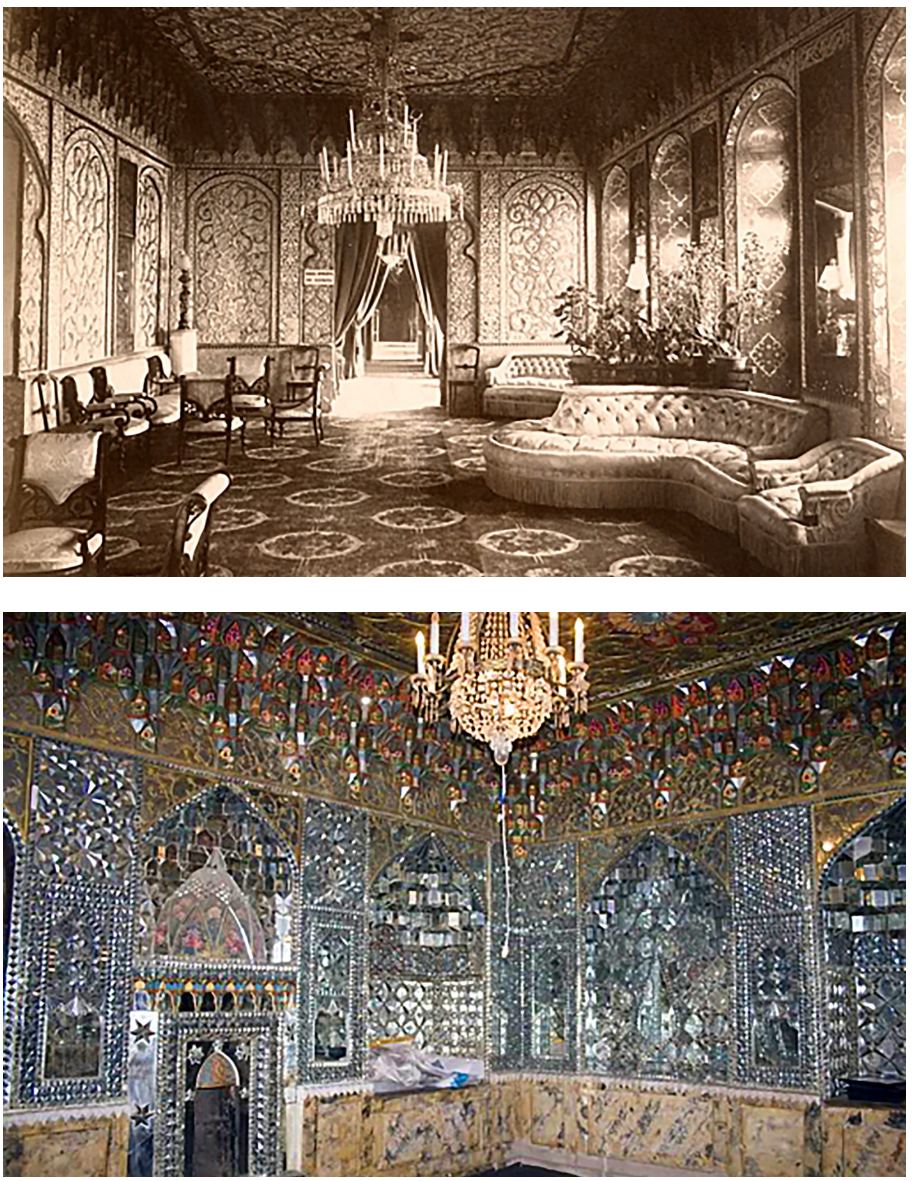

Fig. 5. Mirror interiors of the building of the Tbilisi State Academy named after Apollon Kutateladze. Photo from the site // https://www.newsgeorgia.ge/zdanie-tbilisskoj-akademii-hudozhestv-priznano-pamyatnikom/.

So, mirror mukarnass and parts of the decoration of the ceilings and walls of the XVII century are known in the Azerbaijani Shekihanov (Fig. 6) House and the Sheki Shahs Palace, made in the Persian style. The last indicated interior, in addition to specific Iranian paintings, also abounds with ensembles of sophisticated stained-glass windows in wooden frames – «shebeke» (Fig. 7), to which ErteginSalamzadeh, a famous scientist, doctor of art history, professor of the Azerbaijan Academy of Sciences, devoted special attention [9, p. 191].

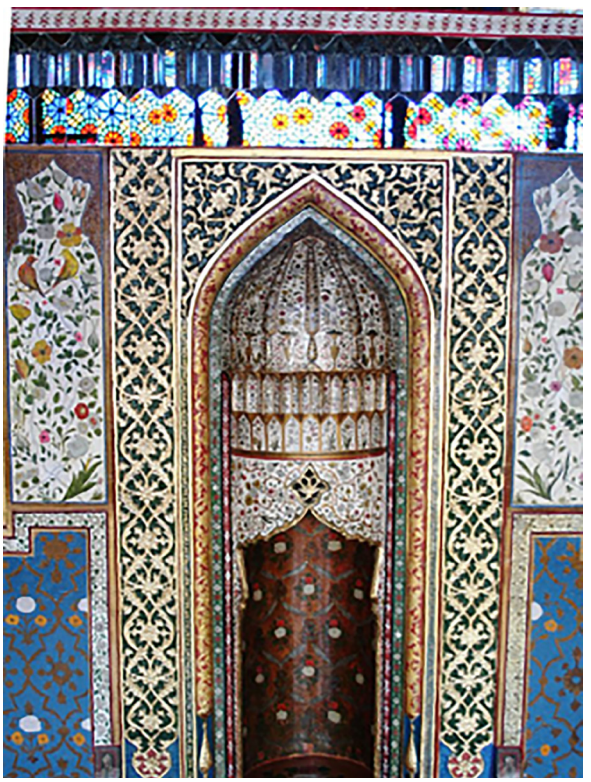

Fig. 6.Photo of the interior of the Shekikhanov House with mirror inserts of the ceiling-mounted frieze // Author: Interfase–own work, CC BY-SA 4.0, https://commons.wikimedia.org/w/index.php?curid=42846634.

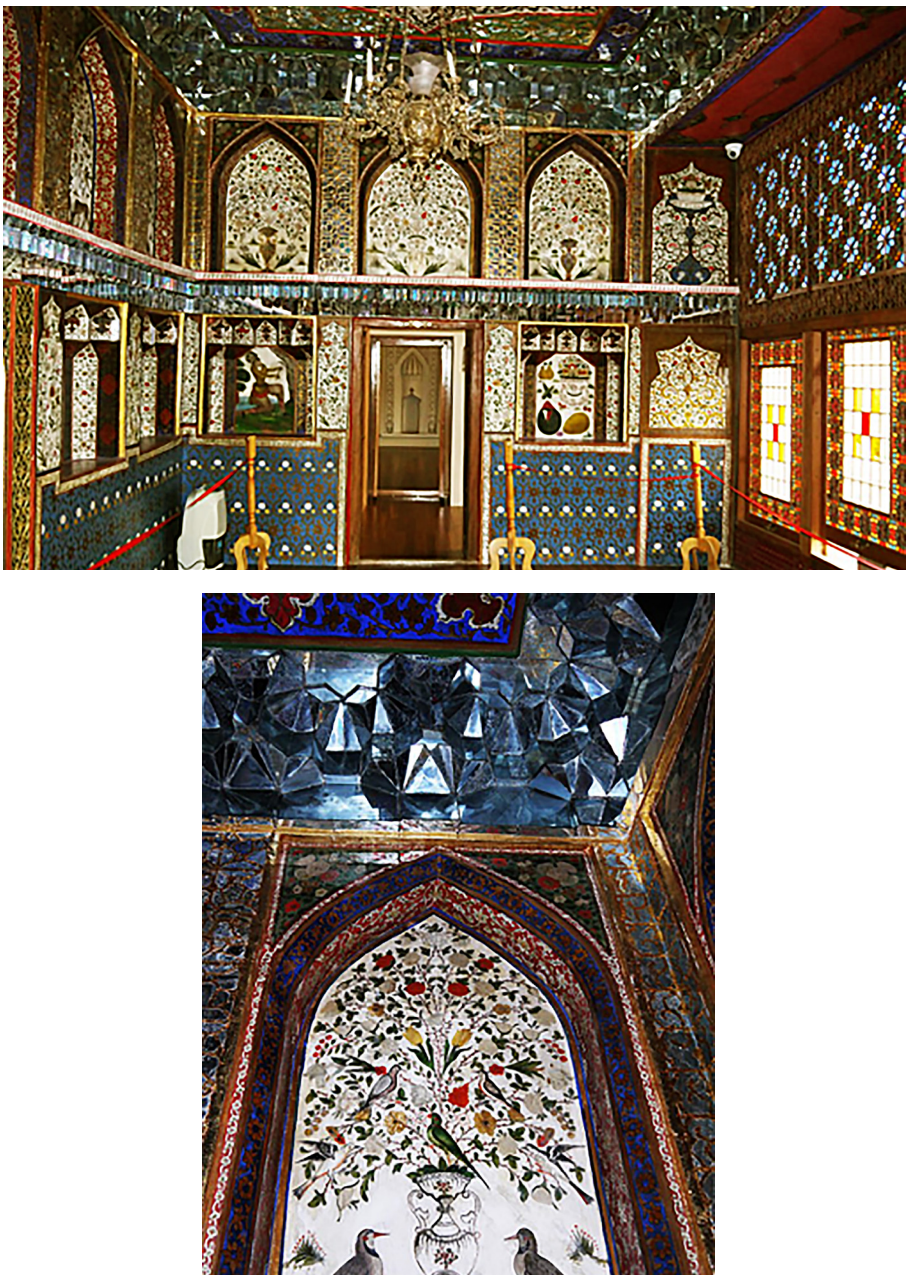

Fig. 7. Mirrored ceilings, shebeke, paintings and a ventilation fireplace in the interior of the Sheki Khan's Palace (protected by UNESCO) Photo of the site // https:// myslo.ru/club/blog/gulbarij/PBa-pgmDHkCdFYc3VLNBlw.

As for the architecture of Azerbaijan, the majestic interior of the first half of the twentieth century of the so-called Mirror Shrine has special artistic value. Solved in the best traditions of Persian sacred geometry in the field of glass and amalgam art carving, it is the tomb of the representative of the Baku Seid family – descendants of the Prophet Muhammad –Mir Movsum aga (1883–1950). It is known that this painful man from childhood, in spite of his own physical ill health, possessed tremendous spiritual strength and a healing gift to alleviate the suffering of people with one touch.

To this miracle worker there was an endless stream of visitors from all over the Middle East, countries of Western Asia, Europe, the Slavic Oikumena (the saint helped both Muslims and Christians, without distinguishing between them). For example, the Iranians often came to him and silently left the Nyazir gifts (donations). First of all, precious stones, since it was believed that everything that the healer's hand touches would be blessed and heard by the Almighty. The mausoleum, trimmed with mirrors from edge to edge, was erected in the generic village of Shuvalan (a suburb of Baku) for donations in 1992 directly to the cemetery above the grave of the saint «without bones» [11]. It is known that the legendary Heydar Aliyev in 1944 met with the legendary seer, and visited his mausoleum four times in his life. Indeed, for Azerbaijanis, the saint's personality was fanned with respect and love as a national hero.

In addition, the Sardar Armenian Mirror Palace, built at the beginning of the 19th century in the Erivan Fortress, was a significant monument of decorative and applied art. According to legend, the architectural ensemble was laid on a historical site at the very beginning of the XVII century (1600) by the family of the Persian hero Arus. Therefore, in Yerevan it was perceived almost as the same ageas the Azerbaijani Shirvanshahs Palace and Turkish Topkapi. However, the Sardar Palace of the early 19th century, decorated with mirrored ceilings and reserves on the walls between the parade portraits, like the Tehran palaces of the Kajartime Golestan and Saadabad, was covered with wall tiles with typical Iranian patterns with plot paintings similar to the style of the book miniature, as well as flowers.

However, this amazing monument was soon partially destroyed after the construction during the Russian-Persian war of 1827 (Fig. 8). In the 1850s during the restoration of its interiors, Azerbaijani artist Mirza Kadym Erivani was involved, who painted 4 large-format portraits in the technique of oil painting. These works, executed on canvas, became the first easel paintings in Azerbaijani art. In 1914, during the destruction of the Sardar Palace, they fellin to the collection of the State Museum of Georgia.

Today, instead of the completely destroyed Erivan Palace, a building of the Ararat wine and brandy factory has been erected (Fig. 9).

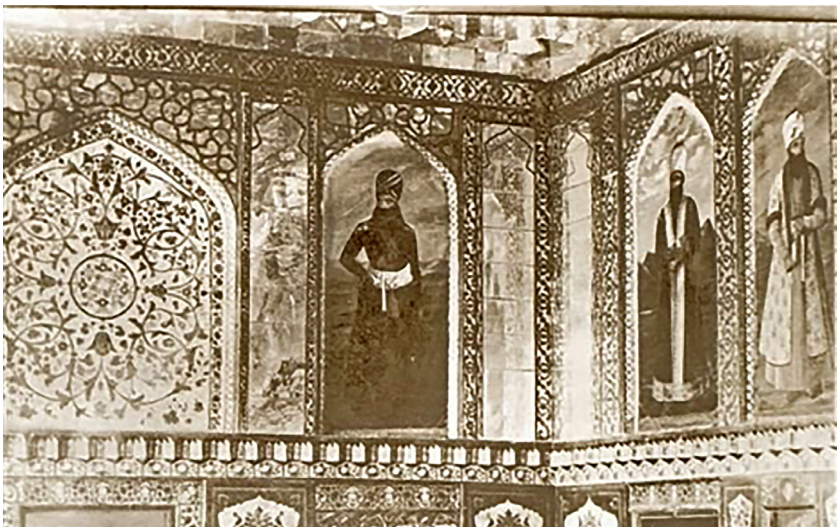

Fig. 8. Interior with a mirrored ceiling from the Sardar Palace in Yerevan. Unknown author // https://ru.wikipedia.org/wiki/%Palace_of_sardars_Iravan.jpg.

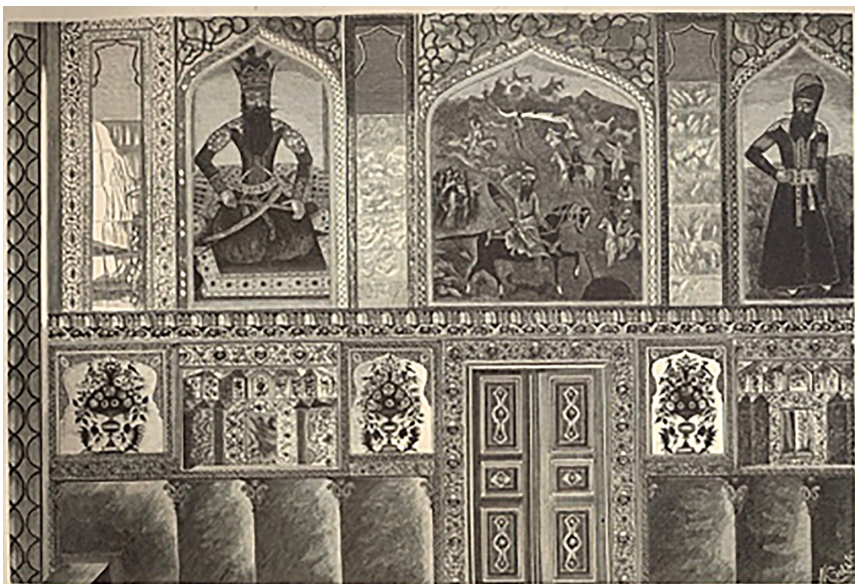

Fig. 9. Wall of the Mirror Hall of Sardar Palace in Yerevan. The author of the photo is unknown.

It is believed that the stylistics of the design of the Erivan Khan's palace with a harem part, built during the Qajar dynasty by the ruler Amir Guna, is similar to Khoysky (inside decorated in ancient Greek and Byzantine styles) and Sheki (both are now the territory of Azerbaijan). At the same time, it was the Khan's palace in Erivan that most fully incorporated the features of the layout, composition and decor preferences inherent to palace complexes of the «Hesht Behisht» type («Eight Paradise», or 8-tier paradise). Its historical prototypes were erected in 1483 by the ruler of Ag-Goyunlu Sultan Yagub in Tabriz and the palace in Isfahan in 1669, built by the ruler of the Safavids dynasty Shah Suleiman [8].

The «Mirror Hall» of the Khan's Palace of Sardar was captured on the canvas of the Russian artist G. Gagarin [8] (Fig. 10). It is believed that the designs of the Erivan and Sheki palaces were developed by representatives of one architectural school in the style of the famous architect of the time, Mirza Jafar Hoylu (Fig. 11).

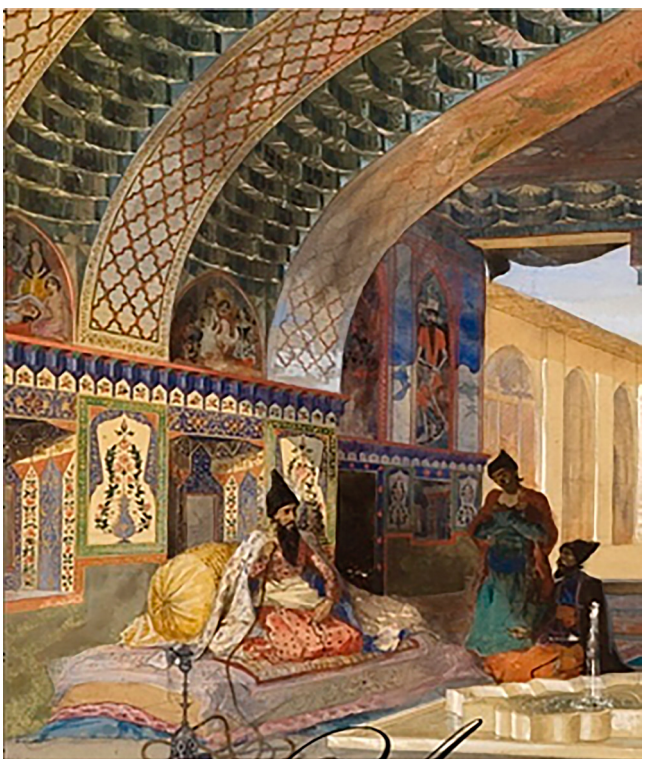

Fig. 10. Mirror inserts in the arched arch of the hall for the reception of guests of the Sardar Palace on the canvas of the artist G. Gagarin «Hall for the reception of guests of the Iravan khan» // http://www.iravan.info/ru/xan_sarayi.html.

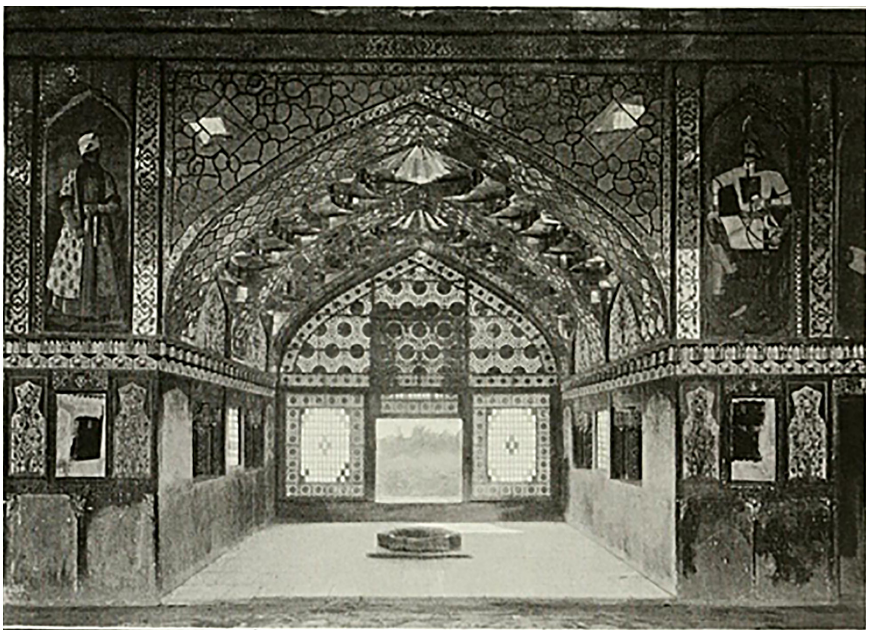

Fig. 11. Interior with mirrored vaults in the Palace of Sardar. Yerevan. Photo by: H. F. B. Lynch–H. F. B. Lynch, Armenia, travels and studies, Longmas, Green, and Co., volume 1, 1901. pp. 216-217, Общественное достояние, https://commons.wikimedia.org/w/index.php?curid=18278334.

In general, it should be noted that mirror interiors of palaces, mosques and holy places of Iran are not only extremely picturesque and recognized on the background of contemporary design of the world. Today they receive the nature of particularly expressive brand of this state which is traditional and innovative at the same time. Indeed, they transform the impression of exclusively conservative and non-hedonistic sacral traditions of Muslim world.

The conclusion is suggested that tradition of such interiors, which was especially popular in Persia, as well as in Georgia from the 19th century, and in Azerbaijan and Armenia from the 18th century, is currently continuing and actively developing, both in Iran and the Caucasus. Moreover, the certain unity in style and aesthetics of early prototypes and contemporary solutions should be noted, because they follow the developments of Qadjar epoch, mainly of legendary Nasreddin Shah, in area of construction and particularities of the

images. In line with that, the mosques and holy places with more modest decoration have mirrored elements in women's and men's praying parts. The alcove is built inside such premises; it is often decorated by applied friezes with glass flowers and small mukarnases.

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Olqa Şkolnaya (Ukrayna)

XVIII-XXI əsrlər İran və Qafqaz memarlığında güzgülü interyerlər

E.ə. təxminən V əsrdə Persopol, Suz və Pasarqadda qədim zərdüşti farsların yaradıcı düşüncəsinin və zərif üslubunun heyranedici nümunələrini dünyaya bəxş etmiş böyük Əhəmənilər sülaləsindən başlayaraq (Fidi dövrünün yüksək ellin incəsənəti mərhələsi) müasir İran ərazisində yerli memarlığın spesifikliyi hər zaman xüsusi əhəmiyyətə malik olmuşdur. Dekorativ-tətbiqi sənət (şüşə, mozaika, ağac və gəc üzərində oyma, bədii metal və toxuculuq) inkişaf etdikcə bu dövlətin memarları tikinti prosesində onları bəzəməyə çalışırdılar. Daxili məkan xarici aləmdən ayrıldığı üçün interyerə xüsusi diqqət yetirilirdi.

Şərq xalqları Qərb xalqlarından mentaliteti və dünyanı dərk etmələri ilə fərqlənir, buna görə də ilk olaraq cənnət elementlərini yer üzündə müşahidə etmək və Allaha tapınmaq üçün içində qızıl balıq olan hovuz barədə düşünmək həmişə vacib idi. Bundan əlavə, Şərq xalqlarına həmişə insan düşüncəsinin və sənətkarlığın bütün xarakterik, zərif nailiyyətlərinə – qiymətli zərgərlik məmulatlarından və bədii silahdan tutmuş XVI-XVII əsrlərin erkən fars çinisinə, parçalara, üzərində nar, sərv, süsən, sünbülçiçəyi, lalə, əsmə və Şiraz qərənfilləri olan ipək və xalçalara qədər malik olmaq xas idi.

Məhz bu səbəbdən İranda dünyanı bəzəyən saray və miyansarların – bağçalı dini binaların və külək tutanların – badgirlərin təsiri altında tədricən spesifik gözəllik iyerarxiyası formalaşdı. Bütün bu gözəlliklər içində güzgülü interyerlər xüsusi yer tuturdu. Onlar avropalılara az bəllidir, lakin iranlıların mentaliteti üçün çox vacibdir.

Səfəvilər və Qacarlar dövrü İran bədii mədəniyyəti ilə qarşılıqlı münasibətdə olan qonşu dövlətlər kimi Gürcüstan və Azərbaycanda Qafqaz abidələrinin güzgülü interyerlərinə ayrıca diqqət yetirilir. İnteryerdə İran ali kübar dəbinin əks olunmasının Qafqaz nümunəsi kimi bir neçə tikilini göstərmək olar.

Müasir İrəvan ərazisində İran üslubunda inşa edilmiş Sərdar sarayının interyeri Azərbaycandakı Şəki xan sarayına yaxın olmaqla güzgü sənətinin ayrıca nümunəsi idi.

Onlara Apollon Kutateladze adına Tbilisi Dövlət Bədaye Akademiyasının təxminən 1856-1857-ci illərdə memar Qriqori İvanov tərəfindən Parfiya Arşakiləri sülaləsinin bir qolu olan Arşakuni çar nəslinin nümayəndələri üçün inşa edilmiş binası aiddir. Bundan başqa, Azərbaycanda Güzgülü müqəddəs

ocaq - Məhəmməd peyğəmbərin Bakı nəslindən olan Seyidlərin nümayəndəsi, müqəddəs şəfaverici və möcüzələr sahibi Mir Mövsüm Ağanın 1992-ci ildə inşa edilmiş məqbərəsi xüsusi bədii əhəmiyyət kəsb edir.

Açar sözlər: İran, Azərbaycan, Qafqaz, güzgülü interyer, məscidlər.

Ольга Школьная (Украина)

Зеркальные интерьеры в архитектуре Ирана и Кавказа XVIII–XXI веков

Начиная с эпохи великой династии Ахеменидов, которая дала миру захватывающие образы творческой мысли и утонченного стиля древних персов-зороастрийцев в Персеполе, Сузах и Пасаргаде примерно в V веке до нашей эры (эпоха высокого эллинского искусства периода Фидия), специфика местной архитектуры на территории современного Ирана всегда имела особую значимость. По мере развития декоративно-прикладного искусства (стекло, мозаика, резьба по дереву и алебастру, художественный металл и текстиль) архитекторы этого государства в процессе строительства памятников стремились их украсить. Особое внимание уделялось интерьеру, поскольку внутреннее пространство было отделено от внешнего мира.

Люди Востока отличаются от людей Запада менталитетом и восприятием мира, поэтому первым всегда было важно наблюдать элементы рая на Земле, и, уподобляясь Аллаху, созерцать бассейн с золотой рыбкой. Кроме того, людям Востока всегда было свойственно обладать всеми обыденными утонченными достижениями человеческой мысли и ремесел, от драгоценных ювелирных изделий и художественного оружия до раннего персидского фарфора XV–XVI веков, парчи, шелка и ковров с мотивами гранатов, кипарисов, ирисов, гиацинтов, тюльпанов, анемонов и ширазских роз.

Вот почему в Иране под влиянием дворцов и культовых зданий с садами миансарами, украшающими мир, и ловцами ветра бадгирами постепенно формировалась специфическая иерархия красоты. Во всё этом великолепии зеркальные интерьеры занимали особое место. Они мало известны европейцам, но очень важны для менталитета иранцев.

Отдельное внимание уделено зеркальным интерьерам кавказских памятников Грузии и Азербайджана как соседствующих государств,

взаимодействующих с художественной культурой Ирана периодов Сефевидов и Каджаров. Примерами кавказской рефлексии на иранскую великосветскую моду в интерьерах является несколько сооружений.

Отдельным памятником зеркального искусства, близким азербайджанскому Дворцу Шекинских ханов, являлся интерьер Дворца Сардара на территории современного Еревана, выполненный в персидском стиле.

К ним относится здание Тбилисской государственной Академии художеств имени Аполлона Кутателадзе, возведённое около 1856–1857 гг. для членов армянского царского рода Аршакуни – ветви парфянской династии Аршакидов архитектором Григорием Ивановым. Кроме того, особую художественную ценность имеет азербайджанская Зеркальная святыня 1992 года постройки, усыпальница представителя бакинского рода Сеидов – потомков пророка Мухаммеда – святого целителя и чудотворца Мир Мовсум аги.

Ключевые слова: Иран, Азербайджан, Кавказ, зеркальный интерьер, мечети.

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ОБРАЗ АБАЯ В ИЗОБРАЗИТЕЛЬНОМ ИСКУССТВЕ КАЗАХСТАНА В КОНТЕКСТЕ НАЦИОНАЛЬНОЙ ИДЕНТИЧНОСТИ

Аннотация. В статье рассматривается образ Абая в изобразительном искусстве Казахстана в контексте национальной идентичности. Автор приходит к выводу, что начиная с 60-70-х годов XX века и до наших дней художники воплощая образ великого казахского поэта Абая демонстрировали в своем творчестве возвращение к истокам национальной культуры, сочетающим личностный мир и склонность к традиционалистским формам. Именно народ, о котором так радел и заботился Абай, становится привилегированным носителем духовной культуры.

Ключевые слова: Абай, портрет, образ, национальная идентичность, литература.

Введение. 650-летие со дня рождения великого азербайджанского поэта Насими – это знаменательная дата для всех народов тюркского мира, ему принадлежит особое место среди поэтов мировой литературы. Поэт заложил основы азербайджанского литературного языка, что оказало большое влияние на последующее развитие литературы Азербайджана, литературу тюркских народов и на всю классическую восточную поэзию.

Поэзия Насими стала неиссякаемым источником вдохновения для многих поэтов и писателей, художников и музыкантов. Его духовные и философские идеи – актуальны и современны, они способствуют объединению человечества вокруг непреходящих гуманитарных ценностей. Стихи великого Насими созвучны стихам Алишера Навои, Махтумкули, Абая и Магжана. Следуя Насими, великий Абай для своего родного казахского языка сделает почти то же самое, но только спустя более, чем